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No. 8820/90A

C A L L A N

"FIRST REFUSAL"

By
BILL CRAIG

* * * * * * * * * * * * * * *

Story Editor
GEORGE MARKSTEIN

* * * * * * * * * * * * * * *

Designed by
DAVID MARSHALL

* * * * * * * * * * * * * * *

Produced by
REGINALD COLLIN

* * * * * * * * * * * * * * *

Directed by
JAMES GODDARD

* * * * * * * * * * * * * * *

STUDIO TWO, TEDDINGTON
Tuesday/Wednesday,
30th November/1st December
1971.

* *

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CAST:

Callan	EDWARD WOODWARD
Lonely	RUSSELL HUNTER
Bishop	GEOFFREY CHATER
Cross	PATRICK MOWER
Meres	ANTHONY VALENTINE
Bristac	CHRISTOPHER OWEN
Kitzlinger	MARTIN WYLDECK
Myra Kessler	CORAL ATKINS
Liz, Hunter's Sec	LISA LANGDON
(Vopo Officer (O.B.ONLY)	CARL BOHUN)

EXTRAS: All called for 10.15am. Wednesday, 1st December.

ELLEN DAUMLER - 959-6711	CHARLES UTTLEY - 723-1149
SUSANNE BATRICE- 0293-23911	BRUCE GUEST - 748-8639
CHRISTINE LANDER-TER.3585	JAMES MUIR - 789-8585
JUDITH NELMES - 730-4786	ERIC KENT - 902-9835
ERNEST JENNINGS- 866-4284	LIONEL TAYLOR - 828-2551..

****

SCHEDULE:

Tuesday, 30th November

Camera Reh:	10.00-11.45
Line up Check:	11.45-12.15
VTR INSERT:	12.15-13.15
Lunch Break	13.15-14.15
Camera Reh:	14.15-19.30
Tech Ops Supper:	19.30-20.30

(VTR available to view)
(O.B.inserts 18.30-19.30)

Wednesday, 1st December

Line Up/Makeup:	09.30-10.30
Dress Reh:	10.30-13.30
Lunch Break	13.30-14.30
Line Up/MakeuP:	14.30-15.15
VTR	15.15-19.15
Tech.clear	19.15-19.30
Tech Ops Supper:	19.30-20.30

****

PRODUCTION STAFF:

Technical Supervisor:	DEL RANDALL
Production Assistant:	CHRISTINE RYE
Stage Manager:	SHIRLEY CLEGHORN
Floor Manager:	RICHARD MERVYN
Lighting Supervisor:	BILL LEE
Cameras:	ALBERT ALMOND
Sound:	PETER SAMPSON
Vision Mixer:	PETER PHILLIPS
Senior Racks:	BILL MARLEY
Grams:	JULIAN FORD
Costume Supervisor:	AMBREN GARLAND
MakeuP Supervisor:	JOAN HILLS
A.F.M.:	PATRICK VANCE
Call Boy:	
Graphics:	RUTH BRIBRAM

****

TECHNICAL REQUIREMENTS:

3 PEDESTALS: (4) on LOW ANGLE DOLLY; UP PAN WEDGE: SPECIAL PLATFORM
3 BOOMS: Fishpole in tube train. (for train FX)
T/C: Caption Scanner & Slide Machine
PRACTICAL DRINKING WATER in hotel bathroom(for VTR Insert)

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ALL INSERTS WILL BE SHOT IN

CALLAN - 'FIRST RENTAL' SHOOTING SCRIPT

SCENE	SET	TIME	CAST	COLORS CAMERA	SOUND	SHOTS	PAGE
1.	O.B.INSERT 1 - Frontier						1-2
2.	INT.HUNTER'S OFFICE.	DAY 1	Bishop Callan	1.A/B 3.A/B/C 2.A/B/C	A1/2	1-20	3-6
	TAPE RUN						
3.	O.B.INSERT 2 - Frontier						7-9
4.	INT.LOCK UP.	DAY	Lonely Callan	2.D/E' 3D 1.C	C1	21-38	10-12
	TAPE RUN						
5.	O.B.INSERT 3 - Woods						13
6.	INT.HOTEL SUITE	DAY	Kitzlinger Myra	4.A	A3	39	14-15
7.	INT.LOCK UP	DAY 2	Kallan Lonely	1.C 2.E 3.D	C1	40-52B	15-18
	TAPE RUN						
8.	O.B.INSERT 4 - Taxi						19-21
9.	INT.HOTEL SUITE	DAY	Kitzlinger Bishop Callan	3.E 1.D 2.F 4.B	A3	53-85	22-26
	TAPE RUN						
10.	O.B.INSERT 6 - Taxi						
11.	INT.HOTEL SUITE	NIGHT	Kitz. Meres V.O	4.C 3(C/ 2.F	B2 A3	86-89	29-30
	TAPE RUN						
12.	INT.TUBE STATION	NIGHT	Kitz. Xas	4 1.E 3.F	mute	90-94	30-31
	STOP TAPE						
13.	INT.HUNTER'S OFFICE.	NIGHT	Callan Cross	3.C 1.B	B1 Tape	95-97	31
	TAPE RUN						
14.	INT.TUBE.	NIGHT	Meres Kitz Xas	3.F	F/P.1 FX	98	32
	C/SCANNER: End of Part One						
	STOP TAPE						

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PART TWO

SCENE NO.	SET	TIME	SUBJECT	CAMERAS	REEL	FEET	PAGE
	CAPTION SCANNER: Part Two						
15.	INT.TUBE.	NIGHT	Meres Kitz. Xas	2.Y 3.G 1.G	F/P.1 FX	99-105	33-34
	TAPE RUN						
16.	INT.HUNTER'S OFFICE.	NIGHT	Callan Meres	3.A/B/C 2.A/C 1.B/H	B1 A1	109-145	35-39
	TAPE RUN						
17.	INT.HOTEL SUITE	DAY 3	Kitz.	4.A	A3	146	40
	TAPE RUN						
18.	INT.HUNTER'S OFFICE.	DAY	Bristac Callan	1.B 4.D 3.C	B1 A2	147-158	41-42
	TAPE RUN						
19.	O.B.INSERT 7 - Taxi						42-43
20.	INT.HUNTER'S OFFICE.	DAY	Callan Lonely VO Liz VO	4.D	B1	159	44
	TAPE RUN						
21.	O.B.INSERT 8 - Taxi						45
22.	INT. LIBRARY	DAY	Cross Xas	4.E	C3	160	46
	TAPE RUN						
23.	O.B.INSERT 10 - Taxi						47
24.	INT.HUNTER'S OFFICE.	DAY	Callan Meres Cross	3.F/G 1.J 2.G	B1	161-163	48
	TAPE RUN						
25.	INT. TUBE	NIGHT	Kitz. Meres Xas	3.F/G 1.J 2.G	F/P.1	164-180	49-50
	TAPE RUN						
26.	INT.HUNTER'S OFFICE	NIGHT	Callan Meres	4.G	B1	181	51
27.	INT.LIZ'S OFFICE	NIGHT	Liz Meres Cross	3.J 2.H	A4	182-189	51-52
28.	INT.HUNTER'S OFFICE.	NIGHT	Callan	4.D 1.B	B1	190-192	52
	C/SCANNER: End of Part Two						
	STOP TAPE						

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SCN	SET						
	C/SCANNER Part Three						
29.	INT.HUNTER'S OFFICE.	DAY 4.	Callan Bristac	3.A 1.A 2.B	A1 Tape	193-196	53-55
	TAPE RUN						
30.	INT.LIBRARY	DAY	Meres Bristac	4.E/F	C3	197	55-56
	TAPE RUN						
31.	INT.HUNTER'S OFFICE	DAY	Callan Liz Meres	1.B 3.C	B1	198-203	57
32.	INT.LIBRARY	DAY	Bristac Kitz Xas	4.E 2.J/K	C3	204-207	57-58
33.	INT.HUNTER'S OFFICE	DAY	Callan Meres	3.C 1.B	B1	208-213	58-59
	TAPE RUN						
34.	INT.LIBRARY	DAY	Myra Meres Bristac	4.E 2.L	C3	214-216	59-60
35.	INT.HUNTER'S OFFICE.	DAY	Bishop Callan	1.B 3.C	B1	217-224	60-61
	TAPE RUN						
	VTR INSERT 'A' Recorded Tuesday 12.15-13.15						
36.	INT.MYRA'S HOTEL RM.	DAY	Myra Meres Bristac	2.X 1.K 3.K	B2	225-264	62-65
37.	INT.LIZ'S OFFICE	NIGHT	Meres Liz	2.H	A4	265	66
	TAPE RUN						
38.	INT.HOTEL SUITE	NIGHT	Callan Kitz	1.D 4.B 3.L	A3	266-276	66-68
39½	INT.PHONE BOOTH	NIGHT	Myra Cross	2.M	FP.2	277	68
40.	INT.HUNTER'S OFFICE	NIGHT	Meres Callan	4.C 3.C 1.B	B1	278-282	68
	TAPE RUN						
41.	O.B.INSERT 11 - Taxi.shooting						
42.	INT.HUNTER'S OFFICE.	NIGHT	Bishop Myra Callan Meres	4.D/H/G 1.B 2.C 3.C	A2 B1	283-318	72-77
	TAPE RUN						

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SHOT. CAMERA		SCN. 1. THE CIA AT POINT 'A'	MIX: FADE
1.	1 (A) (as on Clock) / W.S. the car & stupid tale. Sentry leaning on barrier, SLOWLY LOOK IN to give him in MS.	THE VOPO SENTRY IS LEANING ON THE BARRIER, HE IS HAVING A SURREPTITIOUS SMOKE	
2.	2 (A) / MS Sentry smoking	WE HEAR A CAR BACKFIRE BEHIND HIM, HE TURNS SHARPLY	
3.	1 (A) (as he turns) / MS Sentry as he looks towards the approaching car.		
4.	2 (A) / Sentry's P.O.V. Full car width start fully zoomed in on car bumping along road.	HE SEES A SMALL CAR BUMPING TOWARDS HIM DOWN THE UNEVEN ROAD.	

STOP TAPE

(2)

5.	1 (A) / MCU Bristac (shot static (but given synthetic (movement by cameraman))		
	Bristac looks down (at dashboard clock)	BRISTAC LOOKS DOWN AT DASHBOARD CLOCK, WHICH REGISTERS 2.15	

STOP TAPE

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SHOT.	CAMERA	SHOOTING ORDER	SCENE 1 cont'd....	DUR:	TAKES
6.	1 Or 2 Dashboard clock with movement by cameraman	3	BRISTAC's P.O.V of dash board clock reading 2.15.		

STOP TAPE

7.	2 (B) M.W.S. Bristac's car(tree trunk fg) PAN IT R.to L. ending shot with barrier L.fr. Hut C., Car R fr. & some fg. Hold for action	5	BRISTAC DRIVES HIS CAR UP TO THE BARRIER. THE SENTRY COMES UP TO HIM AND DEMANDS HIS PAPERS. BRISTAC HANDS HIM SAME. AN OFFICER COMES OUT OF THE HUT AND THE SENTRY HANDS HIM THE PAPERS. THE OFFICER GOES INTO THE HUT. BRISTAC ATTEMPTS TO START HIS CAR ONCE, IT WON'T.		
8.	1 (A) MCU Bristac		BRISTAC IS A LITTLE TENSE. HE STARTS THE CAR A SECOND TIME AND IS SUCCESSFUL, BUT THEN THE ENGINE DIES.		
9.	2 (B) MS Sentry leaning on barrier		THE SENTRY WHO HAS NOW GONE BACK TO LEANING ON THE BARRIER TURNS AND GIVES BRISTAC A WARNING LOOK.		
10.	1 (A) MS Bristac he gets out of car, ZOOM OUT as he comes fwd & raises bonnet.		BRISTAC GETS OUT OF THE CAR WALKS ROUND TO THE FRONT AND OPEN THE BONNET TO SEE WHAT THE TROUBLE IS.		

STOP TAPE

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SCENE 2. INT.HUNTER'S OFFICE.DAY. BOOM A1/E

1. 1(A)
CU CALLAN

CALLAN IS SEATED ON THE BENCH SEAT, BISHOP Xs D/S OF CHAIR.

2. 3(A)
MS BISHOP

PAN HIM L.to R. and then PED HIM DOWN into chair.

BISHOP: Really, Callan, folie de grandeur often accompanies rapid promotion but I'd hardly expected you to succumb quite so quickly. (HE SITS)

3. 1(A)
MCU CALLAN

CALLAN: I need a radio controlled taxi cab.

BISHOP: You have a more than adequate vehicle pool as it is.

CALLAN: Time and time again it has happened when an operative wanted to contact this office urgently, there hasn't been a phone handy or it's been out of order, or some birk was phoning his bird in Cleethorpes.

4. 3(A)
a/b.

5. 1(A)
a/b.

BISHOP: Is that true?

CALLAN: No. But it could happen. And for want of a nail the battle was lost.

6. 3(A)
a/b.

BISHOP: It seems to me that you're trying to buy the horse.

7. 2(A)
MS CALLAN

Semi circ. CRAB L.HOLDING Callan in MS into 2-S.with Bishop(POS.B)

(COMING TO CAM.1 - shot 8)

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CALLAN: (RISES) I need an M.C.F.

BISHOP: Eh?

CALLAN: A mobile communications facility.

BISHOP: A mobile.... not bad Callan, not bad at all./

8. 1(A)
CU CALLAN

CALLAN: I thought you might like that, sir./

9. 2(B)
2-S. a/b.

BISHOP: Had you expressed your request in that abysmal jargonese in the first place...

CALLAN: Do I get my taxi?

BISHOP: I might be able to justify your mobile communications facility.

CRAB FAST L. to maintain 2-S as Callan Xs to behind his desk. (POS.3A)

CALLAN: Good. (Xs TO DESK) Then that only leaves one other thing.

BISHOP: If it costs as much as the last one - forget it./

10. 3(B) (PUSHING 2s LOOP)
MS CALLAN

CALLAN: I'll need a driver for the taxi....M.C.F./

11. 1(B)
MS BISHOP

ZOOM TRACK HIM fwd.as he comes towards cam.

BISHOP: (RISE) But your people can drive, surely.

12. 3(C)/
O/S 2-S.
Bishop back L.fg., Callan R.bg.

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CALLAN: I need someone on permanent assignment, and for that I also need your assistance.

BISHOP: With what?

CALLAN: The licensing authorities. It takes time to learn the ropes and pass the exams and become qualified. I want a short cut -

BISHOP: Out of the question. It's completely against policy to intervene with the civil authorities. (SITS) You know that very well.

CALLAN: There's a strong case for it this time. The taxi - and the driver. We'd solve two problems at the same time.

HANDS BISHOP A RED FILE. BISHOP LOOKS AT IT /

13. 2(C) CU CUTAWAY FILE

14. 1(B) CU BISHOP

BISHOP: Preposterous. I'm aware of the circumstances of course, but the idea's preposterous! /

15. 3(C) a/b.

CALLAN: We are in a preposterous job. You've said yourself Lonely knows enough about me to be an embarrassment. Look I'll take full responsibility for him./

16. 1(C) a/b (Reaction)

17. 3(C) BCU CALLAN

We either take him in, or we take him out - and that means right out, but you'll have to take me first./

18. 2(C) 2-S. Bishop L./ Callan R +fg.

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BISHOP: I really don't know what to say - The fellow seems to have an I.Q. of two and a half.

CALLAN (Xs U/S OF BISHOP)

19. 1 (B) MCU BISHOP — He's a late developer. /

BISHOP: Ah.' And he has a criminal record as long as your arm. That puts it right out of court. They just won't give him

20. 2 (C) MCU CALLAN — a licence. /

CALLAN: Yes - well, that's something else you'll have to fix, isn't it. (MOVES D/S L.)

Let him go & PAN DOWN to Bishop for reaction.

TAPE RUN: CAMERAS REPOSITION TO LOCK UP: Camera 1 - Pos.C. Camera 2 - Pos.D Camera 3 - Pos.D — BOOM C Pos.2

CALLAN REPOS.TO LOCK UP.

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SHOT. CAMERA.	SHOOTING ORDER	SCENE	DUR: TAKES
		INSERT 2/ SCENE 3: Same set up.	
11. 1 (A) MS Bristac behind wheel as he tries to start car ZOOM IN to MCU. He looks down	6	BRISTAC IS BACK IN THE CAR TRYING, UNSUCCESSFULLY, TO START IT. HE LOOKS DOWN AT THE DASHBOARD CLOCK.	
STOP TAPE			
12. 1 or 2 Dashboard clock 2.30	4	THE DASHBOARD CLOCK READS 2.30.	
STOP TAPE			
13. 2 (B) M.W.S.(as shot 7) Hold for action	7	THE OFFICER COMES OUT OF THE HUT WITH THE PAPERS AND HANDS THEM TO THE SENTRY WHO RETURNS THEM TO BRISTAC. THE OFFICER STOPS AND LISTENS TO THE ENGINE. HE SHAKES HIS HEAD: OFFICER: (IN GERMAN) You'd better move off the road and finish the repairs. BRISTAC PUTS THE CAR IN NEUTRAL, GETS OUT AND STARTS TO PUSH IT IN REVERSE OFF THE ROAD ON THE SAME SIDE AS THE HUT. THE OFFICER IS STILL WATCHING. OFFICER: (IN GERMAN) (TO SENTRY) Give him a hand. THE SENTRY PUTS HIS BACK TO THE RADIATOR AND STARTS TO PUSH. THE OFFICER WATCHES. THE OFFICER GOES INTO THE HUT.	Q FX PHONE RING
STOP TAPE.			

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INSERT 2 cont'd.....

SHOT. CAMERA	SHOOTING ORDER	FORCE 3 cont'd.....	DUR: TIME
14. 1 or 2 CU BRISTAC reacting to Phone ringing.	(8)	BRISTAC REACTS TO THE PHONE RINGING.	
STOP TAPE			
15. 1 or 2 MCU Sentry straining	(9)	SENTRY STRAINING AS HE PUSHES CAR.	
STOP TAPE			
16. 1 or 2 MS Officer moving to door of hut	(10)	THE OFFICER COMES TO THE DOOR OF THE HUT OFFICER: (IN GERMAN) Arrest him! Arrest him!	
STOP TAPE			
17. 1 or 2 M.S. Sentry who grabs his gun, swings round from his pushing, to where Bristac was, registers he's not there, ZOOM & TRACK HIM towards camera as he comes fwd. and starts to take aim.	(11)	SENTRY GRABS HIS GUN WHICH IS DRAPED OVER HIS SHOUDDER, SWINGS ROUND TO WHERE BRISTAC WAS, REGISTERS HE'S NOT THERE MOVES FORWARD AND TAKES AIM.	
STOP TAPE			

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INSERT 2 cont'd.....

SLOT. CAMERA | SHOOTING ORDER | SCRIPT 3 cont'd..... | DIR: | TAKE

16. 1 or 2
MS BRISTAC
ZOOM TRACK
HIM BACK
as he runs
for his life

(12)

BRISTAC RUNS FAST

STOP TAPE

19. 1 or 2
MCU Sentry's
face and the
spitting
rifle.

(13)

SENTRY FIRES

STOP TAPE

20. 1 or 2 (in amongst trees)
MS BRISTAC
still running
he goes down
as he's hit,
but gets up
& dives off
into bushes

ZOOM TRACK HIM
BACK all the
way HOLDING
HIM in MS until
he goes o.o.fr.
Lt.

(14)

BRISTAC IS STILL RUNNING AS THE BULLET HITS HIM IN THE SHOULDER HE FALLS TO THE GROUND, BUT PICKS HIMSELF UP ALMOST IMMEDIATELY AND DIVES INTO THE ROADSIDE UNDERGROWTH.

(End of scene)

STOP TAPE

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SC.4. INT.LOCK UP - DAY. BOOK C1

21. 2 (D)
TIGHTEST 2-S.
Callan/Lonely.

ZOOM TRACK THEM BACK as they come fwd., then CRAB L.FAST

LONELY: Get yer hands off... Geroff I tell you. Here, Mr.Callan, what the hell's going on? I could complain to the police about this.

22. 3 (D) (ON Q)
TIGHTEST 2-S. part of car fg, o.o.focus., ZOOM TRACK THEM BACK as they come fwd.

CALLAN: Got a job for you Lonely.

LONELY: Well, you can stuff it, can't you.

Let Callan leave fr.L. HOLD LONELY

CALLAN: A permanent job. A good job. A job in the Civil Service.

ZOOM TRACK Lonely fwd. as he comes towards you and DEVELOP INTO 2-S.with CALLAN X taxi bonnet.

LONELY: Eh? What kind of job?

CALLAN: Come round here. Read this. Aloud.

(ON HIS LOOK)
23. 1 (C) UP
MCU LONELY

LONELY: Read it. "The Official Secrets Act - nineteen eleven and nineteen twenty - Published by H$_e$r. Majesty's Stationery Office...."

24. 3 (D)
a/b.

CALLAN LEANS OVER AND TURNS PAGES

CALLAN: Skip that bit - Start there.

(COMING TO 2 - shot 25)

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LONELY: Where? Oh - yeah - one - theone's in brackets, Mr.Callan. One - "If any person for any purpose

25. 2 (E) CU CALLAN — prej - prej - /

26. 3 (D) 2-S. a/b. — CALLAN: Prejudical./

LONELY: That's right. "Prejuwhatsit to the safety of interests of the State - Ah - and the A's in brackets -

CALLAN: Ay - Ay

27. 2 (E) a/b. (reaction) — LONELY: Ay - approaches, inspects,/

28. 3 (D) a/b. — passes over or is in the neightbourhood of or enters any prohibited place/ within the meaning of this act, or -

CALLAN: You missed out the section heading.

LONELY: Eh? Oh, so I did.

29. 2 (E) CU LONELY — Section One - Penalties for/ Spying.....

30. 1 (C) MCU CALLAN — Mr.Callan!/

CALLAN: Go on.

LONELY: "Wrongful communication, etc. of information. One - if any person having in his possession or

31. 2 (E) a/b. — control any secret official /

codeword or password or any sketch, plan, model, article, note, document

32. 3 (D) a/b. 2-S. — or information -/ Mr.Callan - what's all this about eh?

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CALLAN: You stopped. Did I

33. 1 (C) tell you to stop? Did I? /
TIGHTEST
2-S.

LONELY: I haven't understood a bleedin' word!

Callan Xs d/s L.of Lonely.

CALLAN Xs D/S L.of LONELY

CALLAN: Here - sign this.

34. 3 (D) LONELY: Yeah, all right. /
CU LONELY

PAN HIM UP as he rises.

Fourteen years. Blimey! I understand that bit - "Shall be liable to imprisonment for up to fourteen years." /

35. 1 (C)
a/b. 2-S.

CALLAN: Look, just sign this, will you -

LONELY: I'm not signing nothing that gets me fourteen years!

When Callan has forced Lonely down

CALLAN: Sign it there.

And there. Right.

36. 3 (D)
A/b.
PAN UP with Him as he finishes signing.

LONELY: What does it mean,

37. 1 (C) Mr.Callan? /
BCU CALLAN

CALLAN: It means you keep your trap shut, or I'll tear you

38. 3 (D) apart. /
BCU LONELY (reaction)

TAPE RUNS — NO REPOS.FOR CAMS OR ARTISTS. SET UP FOR Sc.6

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C.B.

SHOT. CAMERA ORDER SCENE 5. DUR: TAKE

INSERT 3

21. 1 Or 2

MS Pile of leaves & dead bracken with blood on, a boot rakes about in the leaves. They move and Bristac's semi conscious face appears. We see he's been hit in the shoulder.

15

BRISTAC LIES SEMI-CONSCIOUS IN A PILE OF BLOOD COVERED LEAVES AND BRACKEN. A FOOT DISTURBS THE LEAVES AND BRISTAC MOVES.

STOP TAPE

22. 1 or 2

CU the boot

PAN UP the leg to see a British army officer

16

A BRITISH ARMY OFFICER IS STANDING OVER BRISTAC.

STOP TAPE

23. 1 or 2

CU the falling Bristac

17

BRISTAC: Kitzlinger.

STOP TAPE

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39. 4 (A) SC.6. INT.HOTEL SUITE.- DAY ROOM A3

MS KITZLINGER with phone

As he breaks away semi circ.CRAB to see Myra seated on sofa in front of Kitz.

KITZLINGER: Kitzlinger speaking - room 36. Tell the commissionaire to have a taxi waiting.

MYRA: Thank you.

Kitz.moves u/s

KITZLINGER: We must assume, of course, that this telephone will be tapped, that my mail will be intercepted and that I shall be followed.

MYRA: There would be little point to our arrangements if we didn't make that assumption. You're satisfied with our end of the transaction?

Kitz moves to back of sofa

KITZLINGER: Completely. Bristac was shot crossing the frontier five days ago.

MYRA: Shot...

KITZLINGER: Wounded. He affected his escape.

MYRA: Good. My partner would have been upset otherwise.

KITZLINGER: Yes, your partner.... He is, of course, highly placed.

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MYRA: Highly placed and anonymous.

KITZLINGER: Pity. One always thinks in terms of future business. *** Kitzlinger... Thank you. Your taxi, Miss Kessler.

***Q PHONE

SC. 7. INT.LOCK UP. DAY. BOOM C1
(Several days later)

40. 1 (C) / CU LONELY polishing
PAN UP to his bored face.

41. 2 (E)
2-S. over Lonely's back R.fg. Callan L.bg.

CALLAN: Come on, put some elbow in it -

LONELY: Have a heart, Mr.Callan - I'm doing my best -

CALLAN: Your best? That's your best? You've had the cab out once and it's scratched already. Do you know how much that bus cost? Have you any idea what that cost the taxpayer? /

42. 1 (C) MCU LONELY

LONELY: Yeah, all right, you told me - they don't grow on trees./

43. 2 (E) MCU CALLAN

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CALLAN: Grow on em'. You

44. 3 (D) nearly had it up one. / (GETS BOOK
2-S. Callan R.fr.
Lonely L.fr. FROM CAB)

LONELY: Well, I'm dead beat, aren't I? Out on that flaming bike from dawn to dusk looking for perishing streets nobody'll ever want to go to -

CALLAN: You've got an exam to sit, mate - and you're going to pass it. Right you're heading up don't stop polishing - You're heading up New Bond Street towards Oxford Circus. I flag you down and I want to go to Ryder Street.

LONELY: Ryder Street.... That would be out by Stoke Newington...?

CALLAN: No - this would be off

45. 1 (C) St.James's Square! /
MCU LONELY a/b.

LONELY: Oh, that Ryder Street..... Blimey you could walk it in five

46. 2 (E) minutes. /
MCU CALLAN a/b.

CALLAN: That's the answer is it?

LONELY: Well, I mean, what do you want to take a taxi for -

CALLAN: That's what you'd say, is it? I could walk it in five minutes. The examiners will be satisfied

47. 1 (C) with that, will they? /
CU LONELY

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LONELY: Well, it's a trick

48. 2 (E) question, isn't it? /
CU CALLAN

CALLAN: It is not a trick question! The rain's pouring down, my feet are killing me and I don't like walking. Now stop messing me

49. 3 (D) about! /
a/b. 2-S.
fav.Lonely

LONELY: Ryder Street... Let's see - well, I'd go back down to Picadilly -

CALLAN: No U-turns. You've just made a U-turn smack in the middle of New Bond Street.

LONELY: Well, it'd go on up to Oxford Street, wouldn't I? Then I'd cut down Wardour Street -

CALLAN: It's one way and not that way.

LONELY: Berwick Street then.

CALLAN: Have you had a row

50. 1 (C) with Regent Street? /
MCU LONELY

LONELY: Alright, I go down

51. 2 (E) Regent Street. /
CU CALLAN

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CALLAN: 'Struth, there's fifty pence on the clock and you've only just started to head in the right direction. You're out on the bike again tomorrow - six a.m. sharp. /

52. 3 (D)
2-S. Callan/ Lonely

LONELY: For Gord's sake, Mr.Callan, I got blisters on my backside like Spring unions -

EASE as Callan comes fwd. maintaining 2-S.

CALLAN: You want the job, right?

LONELY: I don't know that I do. / When you said working for the Government, I thought it was something like the Post Office,

52a. 2 (E)
MS CALLAN
ZOOM BACK as he comes to Lonely, then develop to 2-S. end on LOOSE MCU

LIZ(OOV ON R.T) Control, to M.C.F., Control to M.C.F.

CALLAN: That's what it's like, working for the Post Office - keep polishing.

52b. 3 (D) (AS CALLAN BRKS)
MS CALLAN
ZOOM IN on him as he goes behind windscreen HOLD HIM in MCU.

LIZ (ON R.T.) Is Charlie there M.C.F.

CALLAN: Charlie speaking.

LIZ (ON R.T.) Will you pick up a fare at the corner of Richmond Terrace and Whitehall.

CALLAN: Got the spot. What's his name?

TAPE RUN: CAMERAS REPOS: Camera 1 Pos.D Camera 3 Pos.E BOOM A3
TO HOTEL SUITE: Camera 2 Pos.F. Camera 4 Pos.B

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SHOT. CAMERA		SCENE 3 / INSERT 4 /	DUR:	TAKE
67.	M.W.S. - Bishop hails cab. It stops.	BISHOP HAILS LONELY'S CAB. GETS IN THE CAB DRIVES OFF.		

25. 2
3-S. thru front windscreen Lonely/Callan/ Bishop

/INSERT 5/

BISHOP & CALLAN ARE SITTING IN THE BACK.

CALLAN: Where to?

BISHOP: Drive round for fifteen minutes, then we have an appointment.

CALLAN SLIDES OPEN COMMUNICATION WINDOW.

CALLAN: Just drive round and round till I tell you to stop

HE CLOSES THE WINDOW. BISHOP WRINKLES HIS NOSE.

PAN Callan back into 2-S. with Bishop

BISHOP: It's like sitting behind a smouldering rubbish tip.

CALLAN: He always gets nervous in traffic. Who's the appointment with?

26. 1
MCU Bishop

BISHOP: Kitzlinger. (CALLAN REACTS TO NAME) Have you ever met him?

27. 2
MCU CALLAN

CALLAN: Not actually met him, no. But I've heard a lot about him. He's a middleman. A fixer.

28. 1
MCU BISHOP

BISHOP: A specialist fixer.

29. 2
2-S. Callan L.fr. Bishop R.fr.

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INSERT 5 cont'd....

SHOT. CAMERA

ON shot 29.....

SCENE 9 cont'd...

DUR. TAKE

CALLAN: Do we use him much?

BISHOP: As much as the K.G.B. or the C.I.A. or the Shinbet or the B.S.T. or Abeleitung or Gehelen -

CALLAN: It doesn't sound like a recipe for survival.

BISHOP: He survives because he's so damned useful. And also because he takes precautions. You're quite sure you've never met?

CALLAN: Positive. He was involved in a job I did a few years back. But I was at the Embassy and keeping an eye on his contact Eugene Roscoff.

BISHOP: Eugene Roscoff (HE SNIFFS) we should have got shot of that one when Oleg blew the whistle

CALLAN: What's Kitzlinger on about?

BISHOP: I don't know but he should be worth hearing. You see, in his own curious way, he's an honest broker.

CALLAN: I'll take your word for it.

BISHOP: You don't have to. He's in your files.

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SHOT. CAMERA | SCENE 9 cont'd.... | DUR. | TAKE

On shot 29.....

CALLAN: You didn't give me much chance to read up on him. What do you mean, he's an honest broker?

BISHOP: Just that. He has his own brand of business integrity. He won't act as middleman unless he's satisfied that the goods are genuine. And his only interest is ten percent of the price.

CALLAN: What's he selling?

End of Scene

STOP TAPE

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53. 3 (E) — SC.9. INT.HOTEL SUITE. DAY. — BOOM A3
M.W.S. Callan / Bishop L.S. / Kitz fg.

HOLD FRAME STATIC allowing Kitz to move back & forth

KITZLINGER: A list, gentlemen. Ten names.... ten agents... their covers, locations, contacts..... the usual details.

CALLAN: Operating in the U.K?

KITZLINGER: Well no, they wouldn't be. You see.... they are British agents. /

54. 1 (D)
MCU CALLAN (reaction)

55. 3 (E)
a/b.

BISHOP: Yes, I think we do see... Would it be naive of me to ask why your client should think that we are interested in purchasing information we already have? /

56. 2 (F)
MS KITZLINGER

PAN HIM DOWN as he sits

KITZLINGER: Extremely. My client has instructed me to allow the British S.I.S. first refusal. /

57. 1 (D)
a/b.

CALLAN: And if we refuse? /

58. 2 (F)
MCU KITZLINGER

KITZLINGER: There would be other interested parties. /

59. 1 (D)
CU CALLAN

CALLAN: The K.G.B.? /

60. 2 (F)
MS KITZ.

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KITZLINGER: The committee of State Security would be in the market. Excuse me..... dyspepsia... you don't suffer Mr.Bishop? /

61. 3 (E)
MS BISHOP

BISHOP: I'm thinking of taking it up. The agents - what sphere of operation....? /

62. 4 (B)
GROUP SHOT
object on
coffee table
soft focus fg.

KITZLINGER: Ah, there you place me in some difficulty. If you were to draw a circle touching Tashkent, Helsinki, Potsdam and Belgrade, I believe you would find them inside it.

BISHOP: Mr.Kitzlinger, I hope it is not your intention to hold some kind of Dutch auction?

KITZLINGER: That would be unethical business practice. I would never agree to it. No, the price is the same to all prospective buyers. One hundred thousand pounds. /

63. 1 (D)
MCU CALLAN

64. 4 (B)
a/b.

CALLAN: Blimey. /

KITZLINGER: It is not an arbitrary figure, I assure you. We arrived at it after giving full consideration to all the market factors involved.

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BISHOP: With respect, Mr. Kitzlinger - ten thousand pounds apiece does seem to be rather excessive?

KITZLINGER: Gentlemen, you have my sympathy but, my principal will accept no less and, to be truthful, no more could I. The overheads to be met from ten

65. 1 (D) MS CALLAN & fg. — percent are astronomical. /

CALLAN: You expecting us to

66. 2 (F) MS KITZ. & fg. — buy blind? /

KITZLINGER: Of necessity. Were I to tell you the names listed, you could warn them or pull them out. Then what would we have to

67. 3 (E) MS BISHOP & fg. — sell? /

BISHOP: Yes, I do take your point, but without wishing to sound too callous, I must say that some of our personnel in the East simply aren't worth that much. Not to us. We do have large fish, of course, but there are shoals of

68. 1 (D) CU CALLAN (reaction) — small fry. /

KITZLINGER: My client assures me that they are all top quality.

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BISHOP: A vendor's opinion is always subjective. We could take a different view.

KITZLINGER: You're being unrealistic, with respect. I'm not simply

71. 2 (F) MS KITZ — selling you a job-lot of agents./

I am selling you the entire S.I.S.

72. 1 (D) CU CALLAN — operation in Eastern Europe. /

CALLAN: We've got more than

73. 4 (B) GROUP SHOT a/b. — ten people in Eastern Europe. /

KITZLINGER: Precisely. And some of them are individually worth more than ten thousand pounds each - perhaps even more than the full sum. Can you possibly take the risk that they are not on the list? Of course you can't. What then is the alternative. Dismantle your whole network? Even if you had time, just think of the expense and

74. 1 (D) a/b. — trouble of reassambling it. /

CALLAN: Have you seen the

75. 2 (F) MCU KITZ. — names on the list? /

KITZLINGER: Do you think I'd be so foolish? No, my pain theshold is

76. 1 (D) a/b. — very low so I take precautions. /

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CALLAN: Then how do you know it exists?

77. 2 (F)
MCU KITZ. a/b.

KITZLINGER: Originally, the list contained eleven names. The eleventh name was - Anton Bristac./

78. 3 (F)
MCU BISHOP

PAN R.to Callan
for his reac.

BISHOP: I see...

79. 2 (F)
MS KITZ.

KITZLINGER: Your colleague doesn't - (TO CALLAN) - My client betrayed Bristac to the Volkspolezei./

80. 1 (D)
MCU CALLAN

CALLAN: Your client sounds like a considerable bastard./

81. 4 (B)
GROUP SHOT a/b.

KITZLINGER: No. My client phoned Bristac and warned him two hours in advance. It was in the nature of a free sample of our wares. If you require another we will be happy to oblige. The price will remain the same - but this time there will be no advance warning./

82. 3 (E)
MS BISHOP

BISHOP: I....don't think that will be necessary, Mr. Kitzlinger. We are prepared to consider your offer./

83. 4 (B)
a/b.

KITZLINGER: Good. It's always a pleasure to do business with the S.I.S. Oh - one thing - I do not wish to press you but time is of the essence. You will appreciate that the goods are...perishable./

84. 3 (E)
MCU CALLAN

85. 4 (B)
a/b.

CALLAN: How long? /

KITZLINGER: Until the end of the week (RISES) Let me refill your glass Mr.Callan.

CALLAN PUTS GLASS ON TABLE.

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SHOT. CAMERA

SCENE

INSERT 6

a/b.camera on
low loader moving.

SCENE 19 (Pages 21-22)
(Continuity from Sc.9)

30. 2

CU Callan

CALLAN: How did he know who I Was?

EASE OFF to
2-S.with
Bishop.

BISHOP: He's in the business of knowing who people are.

CALLAN: Does he know I'm Hunter?

BISHOP: It's possible - but unlikely with such a recent appointment. (HE SIGNS) A hundred thousand pounds. And for such a very short list.

CALLAN: It's short and curly. Do we pay?

BISHOP: I don't see any alternative.

CALLAN: We've got just under a week to locate his source. And we can eliminate every operator in the field.

BISHOP: How so?

CALLAN: The need to know. (BY ROTE) An agent should only be supplied with such information as may be considered essential to the conduct of his mission.

/cont'd.....

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On shot 30 Cam.2.....

BISHOP: Almost textbook, but I don't see what you're driving at.

CALLAN: How many of our agents need to know the names of ten other agents?

BISHOP: None I should hope. It would be a completely unnecessary security risk.

CALLAN: That's how I see it.

31. 1 — The source is here. In London./
MCU BISHOP

BISHOP: In the S.I.S.? Come, come - it would have to be very high level to possess such information. No, I think we can

32. 2 — rule that out. /
CU CALLAN

CALLAN: (PAUSES) Heard from your friend

33. 1 — Kim lately? /
a/b. MCU Bishop

BISHOP: Callan, that was a

34. 2 — gratuitously offensive remark./
2-S. Callan L.fr.
Bishop R.fr.

CALLAN: Thought it was a bit restrained myself. I didn't even mention Guy and Donald.

BISHOP: (TESTY) Very well, you've made your point.

CALLAN: And I've got a week to prove it. (PAUSES) Otherwise he'll be on to friend Eugene.

(End of Scene)

STOP TAPE

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86. 4 (C) — SC.11. INT.HOTEL SUITE. NIGHT. BOOM B2
MS KITZLINGER
as he enters

LIGHT Q

KITZLINGER ENTERS & SWITCHES ON LIGHTS. HE PICKS UP AN ENVELOPPE FROM THE DOOR AND LOOKS AT IT/

87. 3
CU CUTAWAY HAND
& tube ticket
as it's turned
over see 'Eugene'
written on back

88. 4 (C)
a/b.

CRAB L. &
PAN R. as he
goes into the
main room.

(AS HE APPEARS)
89. 2 (F) (IN SHOT) — BOOM A3
MS KITZ
As he comes
thru arch. Q PHONE

ZOOM BACK
as he comes
fwd. PEDDING
down at same
time.

KITZLINGER: Kitzlinger.

DISTORT: A friend asked me to send his regards.

HOLD HIM IN
MS at phone.

KITZLINGER: Has he sent anything else?

DISTORT: Yes. I imagine you have it. Memorise the serial number.

KITZLINGER: Yes. When should I use it?

(COMING TO TAPE RUN)

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DISTORT: As soon as possible.

KITZLINGER: And where should it take me?

DISTORT: Right back to where you started. (THE LINE GOES DEAD)

As he looks up SLOWLY ZOOM IN ON HIS FACE as the penny drops

KITZLINGER: Back to where I started? ....Ah!

TAPE RUN: CAMERA 1 to E (with platform)
CAMERA 3 to F
CAMERA 4 to Still.

SECTION NO. TAKE

90, 4 SC.12. INT. TUBE PLATFORM & TRAIN.NIGHT.
CU Coloured Still
CIRCLE LINE sign (EXTRA) (MUTE)

91. 1 (E)
(Truck & passenger)
CRAB L.HOLDING on Kitz. as train stops.

92. 3 (F)
MCU KITZ. staring.

93. 1 (E)
a/b.
Train moves off.

STOP TAPE GRAB t. REMAKE PLATFORM

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SC.12 cont'd.....

94. 1 (E)
MCU Kite's P.O.V.

PANNING OVER girl's mini skirted knees up to her face.

STOP TAPE

CAMERA 1 to Pos.B
CAMERA 3 to Pos.C

BOOM B1

SECTION NO. TAKE

95. 3 (C)
CU tape deck

SC.13. INT.HUNTER'S OFFICE. NIGHT. BOOM B1 TAPE

96. 1 (F)
TIGHT 2-S.
Callan L/Cross R.

TAPE: And where should it take me.

Right back to where you started.

ZOOM BACK as Callan comes fwd, keeping 2-S.

CALLAN: How did he lose you?

CROSS: He took a taxi from his hotel. I followed in the car. The cab dropped him at Baker Street. By the time I'd parked and got inside - he had a wide choice of platforms.

CALLAN: Yes.

CROSS: Who's he meeting?

CALLAN: If you'd been a bit faster on your feet, you wouldn't have to ask. /

97. 3 (C)
CU CALLAN.

TAPE RUN: CAMERA 3 to Pos.F. TUBE TRAIN.

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98. 3 (F) SC.14. INT.TUBE. NIGHT. F/P.1

MCU KITZ.

FX: Tube motor idling.

MERES: The serial number is TS 4692. **

** doors close and train moves out, cont. travelling FX to end of scene.

KITZLINGER: Where is Eugene?

PULL FOCUS to Meres as he reveals himself.

MERES: Make do with me instead.

PULL FOCUS to Kitz. as Meres disappears.

C/SCANNER

CALLAN - End of Part One.

STOP TAPE:

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C/SCANNER
PART TWO

(Simulated movements)
(on all cams.thru scene)

99. 2 (♀) SC. 15 INT. TUBE. NIGHT. FISHPOLE 1
M.W.2-S.
Meres/Kitz.
(thru screen)
(fg.)

RESUME MERES AND KITZLINGER.

KITZLINGER: This is my third round trip . The scenery is beginning to bore me.

MERES: Well now, I wouldn't say that. It does change....Yes, it does change. That is to say, if you were to look round your fellow passengers and find one who has made the round trip with you, then you might reasonably assume that you were being followed and that he or she was doing the following.

KITZLINGER: Yes....(HE NODS APPROVINGLY) I expected to meet Eugene.

MERES: That wouldn't be too easy. There isn't an interchange station for the Moscow Metro.

KITZLINGER: He's been recalled?

MERES: A routine report. He's left me to handle his affairs. I believe you have something for sale.

KITZLINGER: What makes you think so?

100. 3 G
MCU MERES

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MERES: You wouldn't be on this train if you hadn't - nor would you be holding long

101. 1 (G) (thru window) MCU KITZ (reac) — conversations with the S.I.S./(KITZLINGER

102. 3 (G) CU Meres — /LOOKS AT HIM SHARPLY) They watch us. We watch them./

103. 1 (G) a/b. —/

KITZLINGER: They have first refusal on a

104. 3 (G) MCU Meres — piece of property./

MERES: Perhaps we could better their

105. 1 (G) a/b. — price./

106. 2 (?) M.W.2-S. a/b. — KITZLINGER: One hundred thousand pounds?/

MERES: It's a lot.

KITZLINGER: Small sums are undignified.

MERES: And the goods?

KITZLINGER: The names of ten top S.I.S. men in Eastern Europe.

MERES: How would you want the money paid?

KITZLINGER: Bank draft - credit transfer - cash...So long as it's paid into certain accounts at a certain time in a certain Zurich bank. Ten thousand into my account,

107. 3 (G) a/b. — 90 thousand into a numbered one./

108. 1 (G) a/b. — MERES: (PAUSES) We could be interested./

KITZLINGER: At the moment - I am not.

TAPE RUN: CAMERA 3 to A, CAMERA 2 to A, CAMERA 1 to H — BOOM A1 and B1

HUNTER'S OFFICE.

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109. 3 (A) — SC.16. INT.HUNTER'S OFFICE. NIGHT. ROOM B1/A1

Meres o.o.focus fg., Callan sharp bg.

As Meres speaks PULL FOCUS to him. HOLD Callan bg.

Semi circ.CRAB R. to Pos.B to maintain 2-S.

CALLAN: Did you pump him about his source of information?

MERES: Of course. He was - uncommunicative.

CALLAN: He would be. (Xs TO MERES) Nice isn't it?

MERES: Very pretty.

CALLAN: Still, he thinks your the K.G.B.contact and that means that if he does sell, either way, he sells to us.

MERES: You sound quite pleased with yourself, David.

CALLAN: Yes, well, I think it'll work.

MERES: Cheers. So you're in the hot seat now. Dangerous job. /

110. 2 (A) — CU CALLAN

CALLAN: Doesn't do to turn your back. /

111. 3 (B) — CU MERES

MERES: You should know. /

112. 2 (A) — a/b.

CALLAN: That's past, isn't it? /

113. 3 (B) — a/b.

(COMING TO 2 - shot 114)

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114. 2 (A) RCU CALLAN

MERES: Is it?/

115. 3 (B) CU MERES a/b.

CALLAN: It had better be./

MERES: Anything you say Callan.

As Callan breaks, start to CRAB BACKto Pos.'A'

CALLAN: Hunter./ (Xs TO FILING CABINET)

116. 1 (B) MS MERES

CRAB L.to Pos.H to maintain 2-S. as Meres breaks u/s.

MERES: Not....sir?

CALLAN: If you feel like it.

MERES: Why did you bring me back from Washington? /

117. 2 (A) MCU CALLAN

CALLAN: I needed a good man. You're good./

118. 1(H) MCU Meres (reaction)

I also needed a face Kitzlinger didn't know./ I'm sorry you've been deprived of a cushy number, Toby./

119. 2 (A) a/b.

120. 1 (H) 2-S.

MERES: Don't apologise. The Washington scene was beginning to bore me.

As Meres comes d/s, Semi-circ. CRAB to favour Meres in O/S 2-S. (1'6")

CALLAN: Not much opportunity foryour real talents, I suppose?

MERES: Not much. Friendly territory and all that.

CALLAN: Cramped your style?

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MERES: Back tracking the CIA isn't exactly a choice assignment. But you didn't make any decisions for me, I had already applied for

121. 3 (C) a transfer. /
MCU CALLAN

122. 1 (B) CALLAN: Home posting? /
MCU MERES

MERES: Mmm. the prospects

123. 3 (C) look quite promising. /
CU CALLAN

124. 1 (B) CALLAN: In Which section? /
BCU MERES (Reac)

125. 2 (C) (INDICATES MERES TO SIT)
2-S. Meres L./
Callan R.

I can always use a good field man, of course, but I couldn't promise much by way of promotion.

MERES: I make my own opportunities.

CALLAN: Where do you think

126. 3 (C) they'd take you? /
CU CALLAN

You're welcome. Well, you don't dodge around the subject I'll say that. I mean, you just

127. 2 (C) come right out. /
a/b.

MERES: It's best to be frank.

CALLAN: Oh please do be frank.

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MERES: I started to consider the transfer when I learned that

128. 1 (B) MCU MERES — you'd been appointed Hunter. /

You see David, your face doesn't quite fit.

CALLAN: Thanks.

MERES: No offence. It's just

129. 3 (C) MCU CALLAN — that some people are born to be -/

130. 2 (C) 2-S. a/b. — CALLAN: Other ranks? /

MERES: You know what I mean.

CALLAN: No, I can't say I do.

MERES: (LEANS BACK) Let me put it this way, you fail to inspire confidence. This Kitzlinger business, for instance. If he makes one phone call to the Embassy -

CALLAN: He won't. He has no reason.

MERES: MERES: *He might find one.*

131. 3 (C) a/b. (reaction) — Now if I were handling it /

(MERES PUTS FOOT ON DESK)

132. 2 (C) MS Meres removing foot.

133. 3 (C) a/b.

PAN CALLAN UP as he rises & EASE IN for his lean.

CALLAN: You aren't so we'll do it my way, right? (RISES) And I'll tell you what I've already told Cross. Don't mess me about because I've learnt to lean very

134. 1 (B) TIGHT O/S 2-S. — hard./

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MERES: Cross is the type to be impressed.

CALLAN: Another face that doesn't fit?

MERES: At first impression

135. 3 (C) CU CALLAN — a neurotic boy./

136. 1 (B) CU MERES — CALLAN: Seen your own file?/

137. 3 (C) a/b. — MERES: No, seen yours?/

CALLAN: Look, we're not short of reasons for disliking each other - but you have got to work for me. I'm prepared to bury the hatchet - but just don't try burying it in

138. 1 (B) MCU MERES (Reaction) — my back./

139. 3 (C) MCU CALLAN (Watching) — MERES GETS UP AND Xs TO DOOR

140. 2 (C) MS MERES as he turns at door.

MERES: Any thoughts on

141. 3 (C) MS CALLAN as he sits. — Kitzlinger's sources?/

CALLAN: Some. There aren't too many people with access to

142. 1 (B) MCU MERES — the information he's selling./

143. 3 (C) MS CALLAN R.fr., desk bottom fr.

MERES: Mmm. Goodnight - David./

MERES EXITS.

CALLAN: (ON INTERCOMM) Come in a minute Liz. (MOVES TO CABINET WITH GLASS)

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LIZ ENTERS

CALLAN: What files to we carry on our own senior people? (SITS)

LIZ: I'll find out, sir. Which files do you require?

CALLAN: I've got a list here.

LIZ: Very good, sir. (SHE Xs TO DOOR)

CALLAN: Oh Liz, While you're at it - I'd like to take a look at my own file. ... Something wrong? /

144. 1 (B) (As she turns) MCU LIZ

LIZ: I'm sorry, sir. But your own file has been removed from records. /

145. 3 (C) CU CALLAN

CALLAN: Charming.

TAPE RUN: CAMERA 4 Pos.A. HOTEL SUITE. BOOM A Pos.3

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146. 4 (A) M.W.S. Phone fg. See Kitz entering down stairs & fwd.to phone. PAN UP as he comes.

SC.17. INT.HOTEL SUITE. DAY. BOOM A3

Q PHONE RINGING

KITZLINGER: Kitzlinger. No... you have the wrong number, this is extension 36... No, no trouble at all. (HE PRESSES RECEIVER REST) Reception? Tell the commissionaire to have a taxi waiting for me in twenty minutes.

TAPE RUN: REPOS.TO HUNTER'S OFFICE. BOOM A Pos.2

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SC.18. HUNTER'S OFFICE. DAY.3. ROOM B1/A2

147. 1 (B)
MS BRISTAC,
desk bottom
fr.o.o.focus.

As Callan
blanks Bristac's
shot.

148. 4 (D)
2-S. Bristac L.fr.,
Callan R.fr.

BRISTAC: The need to know..... it never extended very far in my own case. I worked entirely on my own.

CALLAN: How did you get your information out?

BRISTAC: Simplicity itself . I was allowed, encouraged - sometimes instructed - to make regular visits abroad. This conference, that

149. 1 (B)
MCU BRISTAC

seminar./ For the purposes of better scientific understanding.

150. 4 (D)
a/b.

/

CALLAN: And the picking up of unconsidered trifles.

BRISTAC: Carefully considered trifles. The first consideration being that they should be either uncheckable or quite innocuous.

CALLAN: Who did you report to on our side?

151. 3 (C)
MS CALLAN

BRISTAC: Dead letter boxes./

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PAN HIM R. slightly & then L.into his chair, & DOWN as he sits.

CALLAN: Any theories about who might have blown the whistle on you?

BRISTAC: None. When the phone rang -

CALLAN: Tell me about the phone call again. /

152. 1 (B)
MS BRISTAC

BRISTAC: There was a woman at theother end. She said - Mr.Bristac, listen to me very carefully. I will not repeat what I have to say. /

153. 3 (C)
MCU CALLAN

154. 1 (B)
a/b.

CALLAN: Just like that? /

BRISTAC: Exactly like that. She then said that Kitzlinger had a message for me. I asked her who Kitzlinger was. She said he would contact me in London. Then she gave me the message. /

155. 3 (C)
CU CALLAN

156. 1 (B)
MCU BRISTAC

CALLAN: Get out of town. /

BRISTAC: In rather more details. She said she knew who I was and what I was doing. Quoted some background facts - whereI'd been trained, which section I was with - and then announced that she'd be making a similar phone call to the Vopo in two hours time. /

157. 3 (C)
a/b.

Copyright Protected

CAILAN: You've no idea who she was? /

158. 1 (B)
MCU BRISTAC a/b.

BRISTAC: No. But I'd know her voice again.

TAPE RUN: CAMERA 4 to Pos.D.

Copyright Protected

O.B. INSERT 7

shots 68 & 69

LONELY'S CAB IS STANDING OUTSIDE THE HOTEL ENTRANCE. KITZLINGER COMES OUT AND GETS INTO THE CAB.

LONELY: Where to guvnor?

KITZLINGER: The London Reference Library.

LONELY: Eh... of yeah, yeah.

KITZLINGER: You do know where it is?

LONELY: Course I do. It's my job to know.

SLIDES DIVIDING WINDOW SHUT.

- - - - - - - - - -

Copyright Protected

159. 4 (D) SC.20. INT.HUNTER'S OFFICE. DAY. BOOM B1
MS CALLAN

CALLAN: Lonely, have you picked up that fare yet?

LONELY (DISTORT) Yes.

CALLAN: Destination?

LONELY(DISTORT) London Reference Library. **

**Q INTERCOMM BUZZ.

CALLAN: I'll call you back, Yes.

LIZ(INTERCOMM) Cross on four.

CALLAN: Cross - you know where the London Reference Library is? Right - get over there and look nippy. Kitzlinger's on his way. If he's meeting someone, stay on their tail. That's all. I just want a tailing job. I know it is, but I'm about to buy you some time. (PUTS PHONE DOWN, PICKS UP R.T) Lonely report your position?

TAPE RUN: CAMERA 4 REPOS.TO E - LIBRARY

Copyright Protected

O.P.

/INSERT 9/

SCENE 21:

35. 1 / MS LONELY fg., Kitzlinger R.bg.

LONELY DRIVING, THE RADIO CRACKLES AND CALLAN COMES THROUGH.

CALLAN V.O: Control to M.C.F. report your position.

LONELY: I'm just coming up the Strand towards Charing Cross.

CALLAN: Get lost.

LONELY: Eh?

CALLAN: Fail the exam. Over and out.

THE RADIO GOES DEAD. LONELY FROWNS, PUZZLED.

LONELY: Get lost.....?

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160. 4 (E) (WITH UP PAN wedge) SC.22. INT.LIBRARY. DAY. BOOM C3

L.M.S. Cross's feet as they walk along grating.

PAN DOWN with him as he descends staircase.

ZOOM TRACK HIM BACK as he comes towards.

THEN DOLLY BACK and CRAB L.with him and HOLD as he starts to peruse book.

TAPE RUN: CAMERA 4 to Pos.C (remove wedge) BOOM B1

HUNTER'S OFFICE.

Copyright Protected

O.B.

/INSERT 10/

SCENE 23:

36. 1
CU : Lonely

36a. 2
2-S. Kitz/Lonely

KITZLINGER'S FACE IS LOOKING THROUGH THE OPEN COMMUNICATION WINDOW, QUIETLY AND WITHOUT PASSION. LONELY IS LOOKING AT HIS Ato Z.

KITZLINGER: You stupid, stupid, stinking little taxicab driver.

LONELY: Give us a chance, Guv. I'm new, you see -

KITZLINGER: Three times you have taken me to the wrong place - three times -

LONELY: Ere, got it this time. (HE CLOSES BOOK & SWITCHES ON THE IGNITION) We're all right now. (HE TURNS) Tell you what - we'll forget the tip, eh?

THE DOOR SLAMS ON THE EMPTY CAB. LONELY LOOKS SAD./

37. 2
CU LONELY

LONELY: Got lost, didn't I?

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161. 4 (G) — SC. 24. INT.HUNTER'S OFFICE. DAY. — BOOM B1

GROUP SHOT
desk fg.
Callan/Meres/Cross

Contain action as Callan breaks d/s.

CROSS: No, I can't swear that he didn't meet anyone - but if he did, I wasn't there when it happened.

CALLAN: Where was he when you saw him?

CROSS: Coming out of the Biographies section.

MERES: He could be using the place as a dead letter box.

CALLAN: We can't tear every book in the library apart.

MERES: For a start there isn't time. What do we do now - Hunter?/

162. 3 (C)
CU CALLAN

CALLAN: YOU panic him. /

163. 2 (C)
MCU CROSS

PAN R. to Meres as he reacts.

TAPE RUN:

CAMERA 3 Pos.F.
CAMERA 1 Pos.J.
CAMERA 2 Pos.G.

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(Cameras to give)
(simulated movement)
164. 3 (F) all thru scene) SC.25. INT. TUBE. NIGHT. FISHPOLE 1
2-S. fav.Kitz/
part Meres back
R.fg.

KITZLINGER: I have considered your
165. 1 (J) offer. /
2-S. fav.Meres

MERES: You mean the SIS. have refused
166. 3 (F) your own. /
a/b.

KITZLINGER: I mean that I am prepared
167. 1 (J) to do business. /
a/b.

MERES: Hmm....we've had second thoughts. We have thought, for instance, that we should deal only with principals. Buy
168. 3 (F) direct from the source. /
a/b.

169. 1 (J) KITZLINGER: You don't know the source. /
a/b.

MERES: That's what's bothering us. We've
170. 3 (F) no guarantee of quality. /
MCU KITZLINGER

KITZLINGER: Sources, sources! Everyone wants sources! What ever happened to
171. 1 (J) business confidence and trust -/
a/b.

MERES: Please, please - the S.I.S. appear to have similar doubts otherwise you wouldn't
172. 3 (F) be here. /
a/b.

KITZLINGER: You must know about Bristac.
173. 1 (J) That's a guarantee. /
a/b.

 (COMING TO 2 - shot 174)

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MERES: We know that he escaped after some woman gave our people a tip-off. A woman....that in itself is significant./

174. 2 (G)
2-S. Meres/Kitz

KITZLINGER: Please, not jealousy. Don't tell me your organisation is now dealing in the coinage of facile romanticism.

MERES: Sex has been known to intrude itself into a Leninist-Marxist context. I'll look up the reference for you./

175. 3 (G)
CU KITZLINGER

KITZLINGER: (STUBBORN) I will not name my source./

176. 2 (G)
a/b.

MERES: Your choice - (HE RISES) - We'll wait for your source to contact us and....cut out the middleman.

KITZLINGER GRABS HIS ARM AND PULLS HIM BACK DOWN.

KITZLINGER: Wait, wait....(HE HAS AN AGONISED MOMENT OF UNCERTAINTY) The ultimate source, don't no I/know that. I really don't./

177. 3 (G)
MCU MERES

MERES: But the woman? You do know who she is. Come, come Kitzlinger, you aren't thinking logically. She hired you to approach the British because she didn't want her identity revealed. But the same problem doesn't apply with us, does it?/

178. 2 (G)
MCU KITZLINGER

179. 3 (G) KITZLINGER: No./

180. 2 (G) MERES: So who is she?/
CU KITZLINGER.(reaction)

TAPE RUN: CAMERAS REPOS. 3 to J; 2 to H; 4 to G, 1 to B. BOOMS B1 & A4
HUNTER'S/LIZ'S OFFICES.

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SC.26. INT.HUNTER'S OFFICE. NIGHT. BOOM B1

181. 4 (G)
2-S. Meres L.fr.
Callan R.fr.

CALLAN: Kessler.

MERES: Myra Kessler.

CALLAN: Right get on to it.

MERES EXITS

182. 3 (J)
MS Meres
as he enters,

SC.27. INT.LIZ'S OFFICE. BOOM A4

Liz passes
thru fr.

MERES: He's all yours.

ZOOM TRACK
Meres fwd.
as he comes
towards cam.

A numbered file?

CROSS: Yes.

183. 2 (H)
MCU MERES

MERES: Whose?

184. 3 (J)
a/b.

CROSS: I've no idea.

MERES: Cross - you know and I know that it takes two signatures to remove a numbered file from records. If yours was one of the signatures then you also know what you signed for. So I'll ask you again.

185. 2 (H)
a/b.

CROSS: Ask Hunter. He sent for it. And if he wants you to know, he'll tell you.

186. 3 (J)
a/b.

(COMING TO 2 - shot 187)

Copyright Protected

MERES: As it happens I quite enjoy pulling rank - /

187. 2 (H)
MCU CROSS

CROSS: You may outrank me, but not him. /

188. 3 (J)
2-S. Cross L.
Meres R.bg.

MERES: True, but we live in a changing world and if it changes as it might, then you could be a cross I wouldn't bear. /

189. 2 (H)
a/b. (reaction)

SC.28. INT.HUNTER'S OFFICE. BOOM B1

190. 4 (D)
MS CALLAN
desk & file
fg.

191. 1 (B)
CU BISHOP'S PHOTO
in file.

192. 4 (D)
MCU CALLAN
ZOOM In as directed.

T/C SLIDE
END OF PART TWO.

STOP TAPE:

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CALLAN - Part Three

193. 1 (A)
CU Callan's finger pushing button.
As it leaves fr. PAN UP to his face.

SC. 29 INT. HUNTER'S OFFICE. DAY: BOOM A1
TAPE

CALLAN PUSHES A TAPE RECORDER BUTTON. BRISTAC LISTENS. A TELEPHONE RINGS, THE RECEIVER IS LIFTED.

KITZLINGER: (TAPE) Kitzlinger.

MYRA: (TAPE) Is that extension 428?

KITZLINGER: (TAPE) No...you have the wrong number, this is extension 36.

194. 3 (A)
CU BRISTAC

MYRA: (TAPE) I'm sorry to have troubled you.

195. 2 (B)
2-S. Callan L.
Bristac R.

KITZLINGER: (TAPE) No trouble at all.

CALLAN STOPS THE TAPE. HE LOOKS AT BRISTAC INQUIRINGLY. STOP TAPE

BRISTAC: It could be her. Not really enough to go on.

CALLAN STABS THE ON-BUTTON AGAIN. START TAPE

MYRA: (TAPE) ...the export of these commodities ....um....totalled - no - comprised - less than three point two percent of the total volume but - but the significance can only be appreciated....no, make that assessed in terms of the general trade pattern. Full stop.

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BRISTAC: That's her. I'm positive. What's she doing.

CALLAN: Nothing of any great importance. Just a routine report. Probably classified but not highly secret.

BRISTAC: She's dictating it?

CALLAN: She's dictating a translation. The original's in Polish. She was a translator with the Economic Intelligence unit. Your mob.

BRISTAC: Was?

CALLAN: (RISE)She disappeared three weeks ago. Left her job, left all known addresses. Her name's Myra Kessler. Mean anything?

BRISTAC: Does she have access to classified files?

CALLAN: No, she doesn't. At least not officially. This first one is the phone call she made to Kitzlinger.

Q TAPE

TAPE: Kitzlinger.

Is that Extension 428?

No.. you have the wrong number, this is Extension 36.

I'm sorry to have troubled you.

No trouble at all.

Copyright Protected

PAN CALLAN L.toR. CRABBING L. to HOLD Bristac L.fg.

196. 1 (A)

CU CALLAN

CALLAN: Something must have alarmed her - I don't know what - (Xs TO DESK) Liz, get through to Kitzlinger's hotel. Find out who's in room 428. BOOM B1

TAPE RUN: REPOS.TO LIBRARY.(BRISTAC)

---

197. 4 (E) SC.30. INT.LIBRARY. DAY. BOOM C3

CLOSE on feet walking on grid,

PAN DOWN & ZOOM OUT as Bristac comes down staircase

ZOOM OUT to see Meres see Bristac then let Bristac go o.o.fr., Then as Meres disappears CRAB L.FAST to 2-S. Meres Bristac. (Pos.F)

BRISTAC: Meres?

MERES: Over here.

BRISTAC: Anything?

MERES: Nothing but the busy munching of bookworm jaws. Did you know that Napoleon had an overactive petuatory gland?

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BRISTAC: No. Hunter sent me. The hotel switchboard says there is no such extension as 428. The phone call she made to Kitzlinger - she passed a message. Four twenty eight. A catalogue number.

MERES: Three fifty two...three eighty six...four hundred... four hundred and twenty eight.

Thomas Cranmer- an Appreciation. Nothing in it. Seven out of ten for good thought.

BRISTAC: Pity.

ZOOM as Meres takes Slip of paper & reads.

MERES: Go to the top of the class. Damn. It's enciphered.

BRISTAC: Hunter thought it might be.

MERES: Clever little Hunter - what else did he think?

BRISTAC: There's a photo-copying machine upstairs.

MERES: All right, I've got the message. If Kitzlinger doesn't get this one, his nose might start twitching.

THEY MOVE TOWARDS STAIRCASE

TAPE RUN: REPOS. TO HUNTER'S OFFICE. (Meres)

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198. 1 (B) — SC.71. INT.HUNTER'S OFFICE. DAY. BOOM B1
MCU Paper that Callan hands to Liz, PAN UP to her to see her go.

CALLAN: Liz - the code room, double quick.

199. 3 (C) — LIZ EXITS. /
MS CALLAN

CALLAN: Bristac keeping an eye on things is he? /

200. 1 (B)
MCU MERES

MERES: Yes. What do I say to Kitzlinger, I'm seeing him tonight

201. 3 (C) — and he'll be after a quick sale./
CU CALLAN

CALLAN: Agree to it, then stall him as long as possible. If it is a list of our agents, we should crack the code today, and we'll need another

202. 1 (B) — three days to pull them out. /
a/b.

MERES: Poor chap. Finishing up with nothing to sell. He will be

203. 3 (C) — disappointed./
a/b.

CALLAN: I hope so.

SC.32. INT.LIBRARY. DAY. BOOM C3

204. 4 (E)
M.W.S.BRISTAC
See Kitz enter, then CRAB L. as Bristac goes.

(COMING TO 2 shot 205)

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As Bristac removes book.

205. 2 (J)
C/S thru books, See Kitz with Book.

KITZLINGER REMOVES VOLUME 428 REMOVES SLIP OF PAPER FROM IT AND PUTS IT IN HIS WALLET. HE PUTS ANOTHER PIECE OF PAPER BACK INTO THE BOOK.

When Bristac replaces book & Kitz reacts

206. 4 (E)
CU Kitz

ZOOM OUT FAST as Kitz breaks and CRAB L. to 4F to Kitz centre fr., Bristac L.fg. (2 to K)

207. 2 (K)
CU BRISTAC's HAND holding light bulb, PAN UP to his face.

SC.33. INT.HUNTER'S OFFICE. DAY. BOOM B1

208. 3 (C)
MCU CALLAN

CALLAN: Unbreakable? I should've known. Yes, let me have it back.

209. 1 (B)
MS MERES

ZOOM TRACK HIM as he comes fwd.

MERES: A once-only code?

209. 3 (C)
CU CALLAN

CALLAN: A one only. No pattern - no recurring combinations - no nothing. A bloody once-only. Unbustable.

210. 1 (B)
a/b.

MERES: Not such a clever little Hunter.

211. 3 (C)
a/b.

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212. 1 (B)
CU MERES

CALLAN: What's that?

MERES: Oh, I was just wondering what we do next. Whatever it is, I'll bet it costs a hundred thousand pounds.

213. 3 (C)
MS CALLAN

TAPE RUN: MERES REPOS.TO LIBRARY.

---

214. 4 (E)
M.W.S.
See Meres & Bristac observing Myra, then allow M & B to exit fr.R.

SC.34. INT.LIBRARY. DAY. BOOM C3

As Myra reacts & breaks from Meres.

MERES: Miss Kessler isn't it?

215. 2 (L)
MCU MYRA

ZOOM OUT FAST as she comes fwd. & Bristac hits her.

MYRA TURNS TO RUN & COLLIDES WITH BRISTAC WHO HITS HER ACROSS THE FACE

MERES: I'd be grateful if you didn't break her jaw. She has things to tell us.

216. 4 (E)
3-S. Meres/Myra part of Bristac fg.

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BRISTACH: I owed her that for a bullet in the shoulder.

MERES: Let's go back to your place, shall we?

HOLD STATIC fr. & let them leave.

217. 1 (B) SC.35. INT.HUNTER'S OFFICE. DAY BOOM B1
BCU BISHOP

BISHOP: If my information is correct, you have acted not only with complete irresonsibility but also in a manner which completely

218. 3 (C) exceeds your authority. /
BCU CALLAN

CALLAN: I'm the best judge of

219. 1 (B) that. /
a/b.

BISHOP: You were not authorised to break off negotiations with Kitzlinger. Good God man, you've

220. 3 (C) put our agents at terrible risk./
a/b.

CALLAN: The risk is justified. I want to get to the source of his

221. 1 (B) information./
a/b. (reaction)

222. 3 (C)
a/b. (reaction)

223. 1 (B)
a/b.

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BISHOP: I should tell you, Callan, that I've spoken to higher authority. It has been agreed that we should purchase the list from Kitzlinger. /

224. 3 (C)
BCU Callan (a/b)

CALLAN: I don't know what to say. Perhaps it should be congratulations.

TAPE RUN: REPOS.TO LIZ'S OFFICE.

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VTR INSERT - Recorded Tuesday, 30th November 12.15 - 13.15

SC.36. INT.MYRA'S HOTEL ROOM. DAY. BOOM B2

225. 2 (X)
W.S. Bristac, part Myra Meres L.fg.

226. 1 (K)
MCU MYRA as she turns

227. 3 (K)
MCU MERES

MERES: Why don't we save time, Miss Kessler. Just tell me where it is.

228. 1 (K)
a/b.

MYRA: I do not know what you are looking for.

MERES: The key to the code. We know it's a once-only. what is it? A page from the Bible? Or the telephone directory? It is a book of some sort, isn't it? They usually are.

229. 2 (X)
a/b.
PAN UP & DEVELOP into GROUP SHOT as Bristac comes fwd.

BRISTAC: Nothing here. I'll get it out of her.

230. 3 (K)
O/S 2-S. fav.Meres

MERES: Restrain yourself, Bristac. You can flay Miss Kessler with a rhino whip for all I care, but not just yet.

231. 2 (X)
MS MYRA

 (COMING TOCAM.3 - shot 232)

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MYRA:(SITS) Could I have a glass

232. 3 (K) MS MERES — of water please. /

BRISTAC: No.

MERES: Yes, of course you can have a glass of water. (Xs to BATHROOM DOOR) Would you care for something a

233. 2 (X) MCU MYRA — little stronger./

MYRA: No. Just water. /

234. 3 (K) a/b.

MERES: Not before sundown, as they say.

And I don't think we'll take that

235. 2 (X) a/b. — long. /

MYRA: Thank you. /

236. 3 (K) a/b.

MERES: Feeling better? Good.

237. 2 (X) a/b. — Stand up./

MYRA: Why? /

238. 3 (K) CU MERES

MERES: Because I've asked you

239. 2 (X) MS MYRA — nicely./

Now it needn't be a book. No. It could be a slip of paper. Something quite small and easily concealed - concealed about the person

240. 3 (K) a/b.

241. 2 (X) MCU MYRA — perhaps, Let's find out, shall we? /

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242. 3 (K)
a/b. CU MERES

MYRA: I don't understand.

MERES: Yes you do. Start with your shoes. I'll tell you when to stop.

243. 2 (X)
CU MYRA

244. 3 (K)
CU MERES

MYRA: No!

As Myra goes for him

MERES: I'm afraid I can't offer you a musical accompaniment.

245. 2 (X)
MSMYRA

Just before Meres pushes her

246. 3 (K)
MS MERES
Myra's body passes thru fr.

But if you require assistance, we're here to help.

MYRA: Alright, alright. It is a book. You'll find it in a suitcase under the bed.

247. 2 (X)
MCU MYRA

248. 1 (K)
GROUP SHOT

TIGHTEN on Meres as he gets out case.

MERES: Minding these for a friend? An insomniac friend. "War and Peace" How apposite. Right - which page?

As we hear click

249. 3 (K)
CU MYRA

PAN to the gun at Bristac's head.

250. 2 (X)
BCU MERES (reac)

251. 3 (K)
MCU MYRA

PAN to BRISTAC for his line.

MYRA: I'll splash his brains across the wall.

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BRISTAC: For God's sake Meres, nothing

252. 2 (X) fancy. She can do it. /
MS MERES

MERES: Now just where did that

253. 3 (K) come from? /
MCU MYRA

MYRA: Perhaps you should have searched my person Mr.Meres. Over there. Turn around and sit

254. 2 (X) (AS THEY MOVE) on the floor.
2-S. Bristac/ Meres. Now take your jackets off please.

255. 3 (K) / I'm afraid I can't offer you a
a/b.

256. 2 (X) musical accompaniment. /
a/b. Now put your hands behind your

257. 3 (K) head. Your gun mr Meres/ with
a/b. your left hand, slide it across

258. 2 (X) the floor to me. /
TIGHTEST 2-S.

MERES: Why the hell didn't you keep an eye on her?

BRISTAC: I was watching you

259. 3 (K) empty the suitcase - /
MS MYRA

ZOOM TRACK HER as she comes fwd. to suitcase.

MYRA POURS VODKA & PUTS PILLS IN

MYRA: Turn around. /

260. 2 (X)
2-S. Meres/ Bristac, 2 glasses R.fr.

261. 3 (K)
MCU MYRA

Not quite sundown Mr.Meres, but I'm sure an early night will

262. 2 (X) do you both good. /
a/b. (reaction)

263. 3 (K)
CU MYRA

Drink up. Come along.

264. 2 (X) Schnell. /
a/b.

MERES: Cheers.

/END OF INSERT/

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265. 2 (H) — SC.37. INT.LIZ'S OFFICE. NIGHT. BOOM A4

2-S. Meres seated L.
Liz standing R.

MERES: How long have I been out?

LIZ: Nearly six hours. You'd still be out if Lonely hadn't gone up to see what was keeping you.

MERES: Mmm. Callan around?

LIZ: No. But he wants a word with you when he gets back.

MERES: I'll bet he does.

TAPE RUN : REPOS.BOOM A to Pos.3

---

266. 1 (D) — SC.38. INT.HOTEL SUITE. NIGHT. BOOM A3

CU cheque in Callan's hands

PAN UP to his face.

CALLAN: One hundred thousand pounds is being paid into two accounts as instructed. Satisfied? /

267. 4 (B)

2-S. Callan L.fr.
Kitz R.fr.

KITZLINGER: One hundred thousand. Thank you. It's always a pleasure to do business with the S.I.S.

CALLAN: We haven't done business yet.

KITZLINGER: True. The code is contained in "War and Peace" the first six paragraphs of chapter three. /

268. 1 (D)

MCU CALLAN

 (COMING TO 3 - shot 269)

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CALLAN: Thanks, Kitzlinger,

269. 3 (L) I want you to do us a favour. /
MS KITZLINGER

KITZLINGER: Filthy word. It has no place in the vocabulary of

270. 1 (D) commerce. /
MCU CALLAN a/b.

CALLAN: We have a considerable breach in our security and we want it plugged. Who was Myra Kessler

271. 3 (L) working with? /
MCU KITZ

KITZLINGER: She never said and I didn't press her. Not when I was

272. 1 (D) satisfied that her source was good. /
CU CALLAN

CALLAN: I could take you in and find out if you're telling the

273. 3 (L) truth. /
a/b.
PAN KITZ UP
as he rises

KITZLINGER: If I am not in Zurich by mid day tomorrow, I have associates who will pass on a

274. 1 (D) duplicate list to the K.G.B. /
a/b.

275. 3 (L) CALLAN: Have you? /
BCU KITZ

KITZLINGER: Can you take the risk

276. 1 (D) that I haven't? /
BCU CALLAN

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CALLAN: You know bloody well, I can't.

277 2 (M)
MCU MYRA

As she turns EASE OUT to shot with Cross

SC.39. INT.PHONE BOOTH. NIGHT. F/POLE 2

MYRA: Oh... I'm sorry to have kept you waiting.

CROSS: You haven't, Miss Kessler - you haven't.

278. 4 (G)
2-S. Meres enters L.to desk, Callan R.fr.

SC. 40. INT.HUNTER'S OFFICE.NIGHT. ROOM B1

MERES: Kitzlinger's decoded

279. 3 (C)
MCU CALLAN (reaction)

list. /

280. 1 (B)
MCU MERES

MERES: Problems.

281. 3 (C)
CU CALLAN

/

CALLAN: I've never heard of

282. 1 (B)
CU MERES (reaction)

any of them. /

TAPE RUN: MYRA & BISHOP INTO SET, MERES & CALLAN OUTSIDE

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O.B.INSERT 11 SC.41. .TAXI

Shot 33 to 41

KITZLINGER COMES OUT OF HOTEL AND GETS INTO CAB.

KITZLINGER: Heathrow airport cabbie. ...

HE LOOKS UP & RECOGNIZES LONELY.

THE DOOR OPENS & CALLAN GETS IN, THEN MERES.

CALLAN: On your way, you know where to go.

KITZLINGER: Just for the avoidance of doubt - am I in the hands of the S.I.S. or the K.G.B.?

MERES: Does it matter?

KITZLINGER: To me, yes. I wish to know which higher authority will be reducing you both to the status of filing clerks after I've made my complaint.

CALLAN: You'll get to meet our...higher authority in time. Right now, you're in for a session with the brain benders.

KITZLINGER: Callan, this is folly. I told you about the duplicate list -

CALLAN: I know. Your mates'll send it to the K.G.B.

KITZLINGER: Bishop will be furious!

CALLAN: He'll have other things to worry about.

KITZLINGER: You'll never pull your agents out in twelve hours - you've sentenced them to death. The K.G.B. will roll them up.

CALLAN: They'll have a job. The agents don't exist!

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KITZLINGER: (PAUSES) Don't.....exist?

CALLAN: We haven't heard of a single name on that list.

KITZLINGER: How can you know?

KITZLINGER IS STRICKEN, SILENT AND SICK LOOKING FOR A MOMENT. THEN SUDDENLY HIS HAND GOES TO HIS INSIDE JACKET.

MERES SHOOTS HIM TWICE.
THE TAXI BRAKES TO A VIOLENT HALT, CATAPULTING KITZLINGER INTO MERES' LAP.

THE COMMUNICATION WINDOW SLIDES OPEN AND LONELY'S STARTLED FACE APPEARS.

LONELY: Mr. Callan...!

CALLAN: It was a backfire - drive on.

LONELY: Like hell it was - (HE SEES KITZLINGER) Oh Gord, you've done him in!

CALLAN: Get moving!

LONELY: A lot like the bleedin' Post Office this is! I m not driving about with a stiff in the back seat...!

CALLAN: Move!!

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CALLAN SLIDES THE WINDOW SHUT. THE TAXI STARTS OFF AGAIN. CALLAN HAULS KITZLINGER BACK INTO HIS SEAT. HE IS VERY DEAD, HIS OPEN EYES STARING ACCUSINGLY AT MERE, AN EXPRESSION OF SURPRISE ON HIS FACE.

MERES: He was reaching for a gun -

CALLAN: He was reaching for - (HE STOOPS AND RETRIEVES KITZLINGER'S PILL BOX FROM THE FLOOR) - these! Pills! Heartburn pills! You doused the flames all right - you bloody psychopath!

MERES: David, I swear to you-it was a reflex - instinctive -

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283. 4 (D) 2-S. Myra/ Bishop — SC.42. INT.HUNTER'S OFFICE. NIGHT. ROOM A2/31

BISHOP: It's too bad, Miss Kessler, it really is too bad.

MYRA: It's only money.

BISHOP: Quite. But rather a lot of only money. Did Kitzlinger know the names on the list were completely fictitious?

MYRA: No. I approached him, established my connection with the S.I.S. and told him that I was representing someone very high in the organisation. /

284. 1 (B) 2-S. Callan/ Meres.

CALLAN & MERES ENTER

/4 BACK TO/ / Pos.H /

BISHOP: Ah - let me introduce Miss Myra Kessler. You've already met Mr.Meres, I believe.

MYRA: It wasn't a pleasure.

285. 4 (H) CALLAN & BISHOP 2-S.

CALLAN WALKS FWD, BISHOP FOLLOWS.

CALLAN: Where did we find her?

BISHOP: Cross picked her up at the airport. She was trying to contact Bristac. /

286. 2 (C) CU CALLAN

CALLAN: Bristac? /

287. 4 (H) a/b.

(COMING TO 1 - shot 288)

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BISHOP: Her confederate. He seems to have disappeared. Cross is waiting at Heathrow to see if he shows up. They had two seats booked on the night flight to Zurich. /

288½ 2 (C)
CU CALLAN a/b.

CALLAN: Just a minute - Bristac, but he got shot coming out. /

289. 4 (H)
2-S. a/b.

BISHOP: The best laid plans rarely include flat batteries. It's obvious surely. He prepared a bogus list of agents and then betrayed himself to make it appear genuine.

As Callan breaks R. CRAB FAST & BRING HIM into 2-S. with Myra (Pos.G)

CALLAN: Right darling, on your feet, where is he and give me a good straight answer because I'm in no mood for anything else.

Bishop Xs into back of shot.

BISHOP: Really Callan.

290. 1 (B)
CU CALLAN /

CALLAN: Now, I'm warning you, it could get rough - where's Bristac? **

**Q PHONE

291. 4 (G) (AS PHONE RINGS)
MS BISHOP
Hold Fr.static as Bishop exits & Callan enters fr.

CALLAN: Yes. When was this? I meant what time? Yes you may as well. Cross.

PAN L. as Callan comes back to Myra.

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292. 1 (B) MCU CALLAN
EASING IN to CU
(4 BACK TO D)

BISHOP: He's found Bristac? /

CALLAN: No. And he won't. Not at Heathrow. You see friend Bristac has gone. He caught an

293. 3 (C) MS MYRA
earlier flight. /

MYRA: Do you really expect

294. 1 (B) a/b.
me to believe that? /

CALLAN: No, not right off, I don't. You see, none of us likes to admit we've been conned, least of all me darling. But that's what happened. He pulled the three card trick on us. He left Kitzlinger to carry the

295. 3 (C) CU MYRA
can and now he's dumped you. /

296. 1 (B) CU CALLAN

MYRA: It isn't true. /

CALLAN: No? I'll bet you don't even know which bank the

297. 3 (C) a/b. (reaction)
money was paid into. /

298. 1 (B) a/b.

299. 3 (C) BCU MYRA
Well, do you? /

MYRA: No. Kitzlinger had arranged to leave the name and account number in the book. That's why I

300. 1 (B) MCU CALLAN
went back to the library. /

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CALLAN: And we know who took

301. 4 (D) it, don't we? /
M.W.S.
Myra fg.

Callan Xs roundbehind desk.

Now where's he gone, and don't say Zurich because we know that already.

MYRA: He made a booking at the Pension St.Gallen.

302. 2 (C) CALLAN: In what name? //
CU MYRA

MYRA: Weiss. Karl Weiss.

303. 3 (C) Mr.& Mrs. /
CU CALLAN

CALLAN: And then where?
Oh come on - you weren't going to hang around Zurich once you'd

304. 1 (B) got the money /
CU MYRA

MYRA: He said... he said something about going to Portugal. I don't know... I don't know how

305. 4 (D) much to believe. /
2-S. Myra L.
Callan R.

CALLAN: Liz - get a call through to Lippert in Zurich, tell him to check Pension St.Gallen

306. 1 (B) for a Mr.Weiss, for what it's worth. /
MCU MERES

MERES: That's the last

307. 3 (C) place he'll be. /
CU CALLAN

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EASE IN
to BCU

CALLAN: Exactly, then you go after him because he really has got something to sell now. And when you find him stay on his tail and if he moves into a NATO patch grab him. It want Bristac. In any condition I want him. /

308. 1 (B)
a/b.

Meres Exits.

309. 4 (D)
GROUP SHOT

BISHOP: I think she's told us all she knows.

See Myra taken away.

CALLAN: Get her out.

310. 2 (C)
M.2-S. Bishop L.
d/s end of Callan's desk,
Callan R.Prof.

BISHOP: I do have one question myself, Callan.

CALLAN: Mmmm?

BISHOP: Why did you ask Records for sight of my file?

CALLAN: Oh - that. Just a routine matter of no importance.

BISHOP: I'm glad to hear it. Since you were so obsessive about the possibility of a high level leak, it did occur to me that I might have been a suspect? /

311. 4 (D)
MS CALLAN

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CALLAN: Well - you are high level and you did seem rather anxious that the money be paid over. But no - I can honestly say that the thought

312 2 (C) BCU BISHOP — didn't cross my mind. /

313. 3 (C) MCU CALLAN (Reaction) — BISHOP: Knickers, Callan. /

314. 1 (B) MS BISHOP — And I'll tell you something else. If you'd let Kitzlinger sell his list to the K.G.B. - they'd be a

315. 3 (C) BCU CALLAN — down a hundred thousand pounds. /

CALLAN: Deduct it from my

316. 1 (B) a/b. — wages. /

BISHOP: You know, you really are a very bad Hunter. You'll have to do very much better in your first

As Bi — big job.

317. 4 (D) AS BISHOP STARTS TO GO) W.S. — BISHOP EXITS.

318. 3 (C) (AS PHONE RINGS) BCU CALLAN — LIZ VO: Zurich on the line, sir, extension four.

CALLAN: Hello, this is Charlie speaking.

TAPE RUN: SET UP FOR END CAPTIONS.

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GRAMS:
Callan
theme

CAPTIONS SUPERED
OVER BRICK WALL:

1. Callan
EDWARD WOODWARD

2. Lonely *
RUSSELL HUNTER

3. Cross
PATRICK MOWER

4. Meres *
ANTHONY VALENTINE

5. Bishop
GEOFFREY CHATER

6. Kitzlinger
MARTIN WYLDECK
Myra Kessler *
CORAL ATKINS

7. Bristac
CHRISTOPHER OWEN
Liza - Hunter's Secretary
LISA LANGDON
Vopo Officer *
CARL BOHUN

8. Callan created by
JAMES MITCHELL

9. Story Editor *
GEORGE MARKSTEIN

10. Designed by
DAVID MARSHALL

11. Produced by *
REGINALD COLLIN

12. Directed by
JIM GODDARD

*

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